

HANDEL & HAYDN SOCIETY + 175TH

JUBILEE + HANDEL & HAYDN SOCIETY + 175TH

H&H
175^T_H
JUBILEE
1815-1990

CHRISTOPHER HOGWOOD, ARTISTIC DIRECTOR

1989-1990 SEASON
AT SYMPHONY HALL



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"Those who appreciate subtlety will find their version of heaven in such dishes as lobster and sweetbreads with sherry and fresh tarragon sauce or blanquette de veau with artichoke and champagne."

—*The Boston Globe*

★★★★★

An unmistakable charm, a unique setting, and, most importantly, an exciting and refreshing approach to food . . .

This was once the club of no fewer than five future United States presidents plus such luminaries as Robert Benchley and Jack Lemmon, you can't help but feel a sense of historical significance when you're in these hallowed surroundings.

—*Boston Herald*

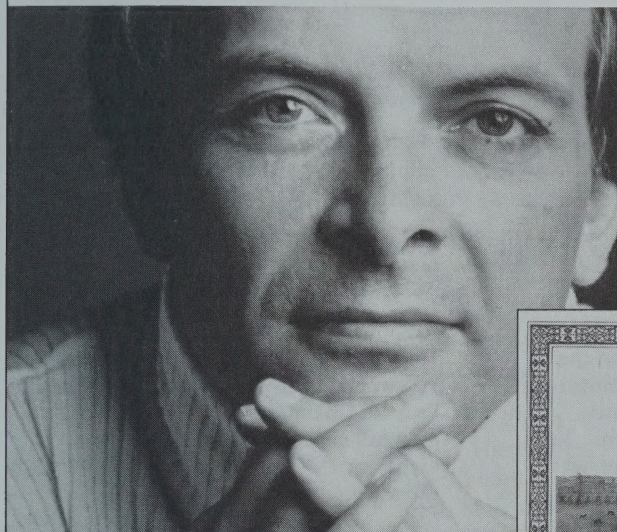
Featured in *Gourmet Magazine*, September, 1989

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CHRISTOPHER HOGWOOD

Handel & Haydn Society



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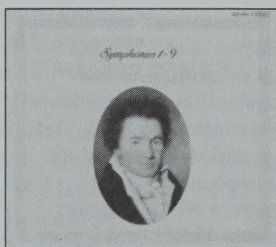
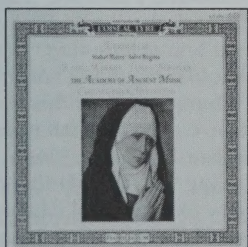
ON THEIR DEBUT RECORDING (*Handel Concerti Grossi Op. 3*):

"...there's something special about Hogwood's reading." "...Hogwood binds everything together with buoyant pacing and carefully considered phrasing. Highly recommended." — *The Patriot Ledger*

"Performances are superb as one would expect and the recorded sound is excellent." — *Reno Gazette-Journal*

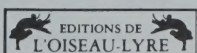
"This first recording with the British harpsichordist and conductor is a joyous experience all around." — *San Francisco Chronicle*

NEW!



Christopher Hogwood completes his definitive Beethoven Symphony cycle. Now available at a special price.

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CHRISTOPHER HOGWOOD

Artistic Director

Christopher Hogwood is one of the world's most successful conductors today, possessing a keen musical instinct, tempered with sound scholarship. The British-born Hogwood heads the list of those whom *The New Yorker's* Andrew Porter terms "HIP" or "Historically Informed Performers."

In 1973 he founded The Academy of Ancient Music, the first contemporary british orchestra formed to play baroque and classical music on instruments appropriate to the period. The orchestra is now internationally acclaimed with a large number of best-selling recordings to its credit. This season, under Mr. Hogwood's direction, the ensemble toured in the United States and will record Haydn's *The Creation* for London Records/L'Oiseau-Lyre.

In 1986 Mr. Hogwood assumed the position of artistic director of the Handel & Haydn Society, and since then the organization has experienced unprecedented growth. While continuing to perform its six-concert series at Symphony Hall, H&H's present concert offerings include a chamber series, a summer series and a North Shore series. H&H now records on the London Records/L'Oiseau-Lyre label and is actively touring with performances scheduled this season in Worcester, Bridgewater and New York City.

In addition to his duties with The Academy of Ancient Music and the

Handel & Haydn Society, Christopher Hogwood is also Director of Music for the St. Paul Chamber Orchestra, America's only full-time professional chamber orchestra. Mr. Hogwood is responsible for the artistic vision and direction of the orchestra as well as concert planning with other members of the SPCO's unique Artistic Commission. In February The St. Paul Chamber Orchestra will tour Europe under Mr. Hogwood's direction.

In great demand as a guest conductor, Mr. Hogwood works regularly with such American orchestras as the Chicago Symphony Orchestra and the Los Angeles Philharmonic. His European engagements have included triumphs in major music centers such as London, Paris, Lisbon, Copenhagen, and the Ansbach and Lucerne Festivals. Last season, his debut with the Berlin Philharmonic earned him resounding critical acclaim.

A prolific recording artist with more than 100 albums to his credit, he now has an exclusive contract with London Records/L'Oiseau-Lyre. Mr. Hogwood's first recording with the Handel & Haydn Society for that label, Handel's *Opus 3 Concerti Grossi*, was released in the summer and has received critical acclaim in both Europe and the United States.

In addition to winning numerous awards for his recordings, Mr. Hogwood was created Commander of the British Empire (C.B.E.) in 1989 for services to the arts.



Christopher Hogwood *Artistic Director*
ONE HUNDRED AND SEVENTY-FIFTH SEASON, 1989-90
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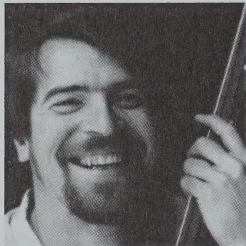
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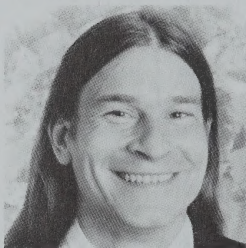
DAVE BRUBECK *Piano*

Composer/pianist Dave Brubeck's odd-metered time signatures, emphasis on improvisation, and harmonic experimentation rooted in blues first captivated audiences 40 years ago. A native Californian, he attended the University of the Pacific and went on to study with the great French composer Darius Milhaud at Mills College graduate school. The Dave Brubeck Quartet's single *Take Five* and album *Time Out* in 1963 became the first jazz recordings to achieve "Gold Record" status. In recent years he has performed with the "new" Dave Brubeck Quartet in America, Europe and the Soviet Union.



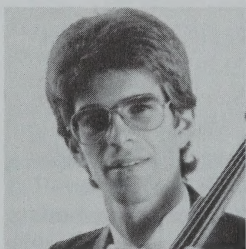
CHRIS BRUBECK *Electric Bass/Bass Trombone*

Chris Brubeck, the third son in this musical family, is a composer, lyricist and arranger who plays four different instruments in as many styles. After college Chris became part of the touring group Two Generations of Brubeck, and then joined his father and two brothers to form the New Brubeck Quartet. In 1989, he struck out on his own, arranging and orchestrating for the Cincinnati Pops Orchestra. The best known of his hundreds of songs, *It Takes a Lot to Say Goodbye*, was recorded by Patti LaBelle and Bobby Womack and hit the soul charts.



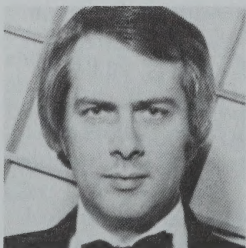
DAN BRUBECK *Drums*

At age eleven, Dan Brubeck made his first recording with his father. In his teens he performed with the successive Brubeck family groups, Two Generations of Brubeck and the New Brubeck Quartet. Dan's background runs the gamut of jazz, rock and fusion; the most recent of his musical collaborations is with the new fusion group The Dolphins. His spectacular polyrhythmic solos have earned him rave reviews from connoisseurs as well as appearances on television specials and talk shows.



MATTHEW BRUBECK *Cello*

Matthew Brubeck earned a BA from Yale University in 1983 and a Masters degree the following year; while in New Haven he studied with renowned cellist and teacher Aldo Parisot. Now teaching in the jazz department of San Jose State University, Matthew performs regularly with the San Jose and Berkeley Symphony Orchestras. Additional involvements include the Bay Area Jazz Composers Orchestra and a duo with guitarist David Whidlock.



RUSSELL GLOYD *Conductor/Manager*

Originally from the area of Washington, D.C., Russell Gloyd studied at North Texas State University. As a member of the United States Army Band, he performed at the White House and produced special events. After two years as Manager of Operations with the Dallas Symphony Orchestra, he became manager for Dave Brubeck and his quartet in 1976. Since then he has conducted the Dave Brubeck Quartet's many symphonic and choral appearances, also finding time to guest conduct the Scottish National Orchestra and pursue numerous media projects.



Christopher Hogwood *Artistic Director*

ONE HUNDRED SEVENTY-FIFTH SEASON, 1989-90

Friday, January 26 at 8:00 pm

Sunday, January 28 at 3:00 pm

Sunday, January 28 at 8:00 pm

SYMPHONY HALL, BOSTON

Bach and Sons

Handel & Haydn Society

Christopher Hogwood *Conductor/Harpsichord*

J.S. Bach

Brandenburg Concerto No. 3, BWV 1048

(Allegro); Adagio; Allegro

C.P.E. Bach

Sinfonia in E Minor, H.652

Allegro assai; Andante moderato; Allegro

Brubeck and Sons

Dave Brubeck *Piano*

Chris Brubeck *Electric Bass/Bass Trombone*

Dan Brubeck *Drums*

Matthew Brubeck *Cello*

D. Brubeck: *Three to Get Ready*

H. Brubeck: *Theme for June*

D. Brubeck: *The Desert and the Parched Land*

INTERMISSION

W.F. Bach

Sinfonia in D Minor, F.65

Adagio; Allegro e forte

D. Brubeck: *Forty Days*

The Sermon on the Mount

D. Brubeck: *Big Bad Basie*

D. Brubeck: *Koto Song*

J. Van Heusen: *It Could Happen to You*

D. Brubeck: *Brandenburg Gate, Revisited* (Arr. H. Brubeck)

D. Brubeck: *Blue Rondo a la Turk* (Arr. M. Brubeck)

Russell Gloyd *Conductor*

Sponsored by



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The use of cameras or tape recorders during Handel & Haydn Society concerts is strictly prohibited.

Johann Sebastian Bach (1685-1750)
Brandenburg Concerto No. 3, BWV 1048

Carl Philipp Emanuel Bach (1714-1788)
Sinfonia in E Minor, H. 652

Wilhelm Friedemann Bach (1710-1784)
Sinfonia in D Minor, F. 65

With any activity that combines physical with mental dexterity — be it the visual and plastic arts, athletics, or music — talent often runs in families. There is, very likely, a genetic component in the descent from gifted parent to gifted offspring. But still more important is the milieu of a household in which an art is dominant. Young members of the family absorb its tenets and practices with their mother's milk. They learn the language of the art even as they are learning speech. They learn the physical coordination necessary to practice the art even as they are learning to walk. Their surroundings give them an advantage over youngsters who do not have the constant presence of a practicing mentor.

This was particularly true in centuries past, when the activities that we call "art" were regarded as highly refined mechanical skills. Of course, the appearance of genius is always unpredictable. But family training could nonetheless promote the development of an extended line of competent professional musicians or painters who made their living with their art over generations. There are countless examples of a musician whose offspring matches or exceeds him: Leopold Mozart and Wolfgang; Johann Beethoven and Ludwig; Giulio Caccini and his daughter Francesca; four generations of Puccini, and in our own century three generations of composers named Tchernin.

But no family has ever so dominated an art for such a length of time and over such a broad geographic area as the Bach family. From Veit Bach, who died sometime before 1577, to Johann Sebastian Bach's grandson, Wilhelm Christoph Friedrich Bach, who died in 1845, some seven dozen musical Bachs are known to

history. Along with minor figures, there was significant talent in several different generations, culminating, of course, in one of the supreme geniuses in the history of music, Johann Sebastian (1685-1750).

Among Bach's most famous works are the six instrumental concertos that he forwarded, with a dedication dated March 24, 1721, to Margrave Christian Ludwig of Brandenburg. The dedicatee seems never to have heard these six magnificent works. Bach had, in any case, composed them for his own musical forces in Cöthen, where he worked between 1717 and 1723, concentrating on music for keyboard and for instrumental ensemble. Each of the six "Brandenburgs" has a unique scoring. The Third is entirely for strings, deployed in an unusual manner: three each of violins, violas, and cellos, plus continuo. This layout encourages echo effects between the three bodies of instruments and textures ranging from massed blocks of sound to delicate ornamentation. The first movement revels in a vigorous drive set off by the rhythmic pattern of its opening notes; from that tiny figure grows the entire elaborate movement. In lieu of a slow movement, Bach offers two sustained chords, which might have been the occasion for a somewhat extended improvisation leading into the energetic, dancing finale.

J.S. Bach was also a great teacher; some of the most significant Bachs include several of his own children. As every parent knows, children develop minds of their own. However much they absorb from the home, they add their own contribution as well (the most extreme example in Sebastian's offspring was his youngest son, Johann Christian, who not only left Germany for Italy and eventually England, but changed religion, becoming a Roman Catholic and opera composer while in Italy).

Among Sebastian's talented sons, the eldest followed most closely in his footsteps. Wilhelm Friedemann (1710-1784) retained the background of contrapuntal training that was the core of his father's teaching. An extraordinarily gifted musician, evidently his father's favorite, Friedemann led an unstable life

after his father's death and never achieved the artistic levels that greater regularity of habit might have brought him. On the whole, he retained many of the "conservative" elements of his father's style, especially the contrapuntal textures that are evident in his *D minor Sinfonia*. The autograph manuscript of the work was found in a volume containing mostly keyboard music. This *sinfonia* may have been composed as the first movement of a birthday cantata for Frederick the Great, in whose service Friedemann worked from 1747 to 1764. Its two movements consist of an expressive *Adagio* (featuring Frederick's own instrument, the flute) and a vigorous four-voice fugue for strings only.

Carl Philipp Emanuel Bach (1714-1788) was the most prolific of Sebastian's sons and became the most famous. If one referred simply to "Bach" in the late eighteenth century, Emanuel would almost certainly be the topic of conversation. He was more successful in freeing himself from his father's forceful musical personality and fusing the contrapuntal power of the Baroque with daring harmonic inventions and intricate melodic refinements. These qualities are evident in his *Sinfonia in E Minor* composed in 1756, a work highly regarded by Emanuel's contemporaries for its energy, sudden changes of mood and feeling, as well as its variety in texture and its harmonic surprises.

The tradition of musical families continues to this day. Just as Bach got his many sons involved in the musical life, so did Dave Brubeck (b. 1920), whose own musical life began with the traditional classical piano lessons from his mother. But jazz summoned, and by the time he was a teenager, he was already playing professionally. Although he led one of the most popular jazz quartets of the '50s and '60s (with saxophonist Paul Desmond, drummer Joe Morello, and bass Gene Wright), Brubeck considers himself basically a "composer who plays the piano." He studied composition formally with Darius Milhaud, and has composed a number of large-scale cantatas, oratorios, ballets and so on. He

has also passed on the musical life to his sons, keyboardist Darius (b.1947), trombonist and electric bass guitarist Christopher (b.1952), and drummer Daniel (b.1955), who played with their father in the late 1970's, first as *Two Generations of Brubeck* and then as *The New Brubeck Quartet*.

Notes by Steven Ledbetter, musicologist and program annotator for the Boston Symphony Orchestra.

Dave Brubeck (b. 1920)

One of the characteristics of the music of Dave Brubeck has always been the experimentation with different time signatures. In "Three to Get Ready", first released on the 1959 *Time Out* album on Columbia Records, (which became the first gold record in jazz) the musicians begin by playing a simple waltz, and then alternate between two measures of 3/4 time and two measures of 4/4 time.

In 1956 one of the first performances by a jazz group and symphony orchestra took place in San Diego when the Dave Brubeck Quartet performed "Dialogues", composed by Dave's older brother Howard Brubeck. The work was later performed and recorded by the New York Philharmonic under the direction of Leonard Bernstein. The second movement has been retitled "Theme for June".

"The Desert and the Parched Land", from the Brubeck mass *To Hope! A Celebration*, was originally written as a soprano solo, followed by improvisation. Premiered in Philadelphia in 1979, *To Hope!* has been featured in an award-winning PBS documentary and has been televised in the United Kingdom in a performance by the Scottish National Orchestra.

In Brubeck's orchestral and choral works there are always optional sections which enable the performers to continue the early classical tradition of improvisation.

The first large scale composition for chorus and orchestra by Dave Brubeck was *The Light In the Wilderness*. Premiered and recorded by the Cincinnati Symphony in 1967, the two improvisational excerpts featured here, "Forty Days" and "The Sermon on the Mount" have been performed throughout the world.

In jazz one of the great classicists was the renowned pianist and leader Count Basie. "Big Bad Basie" was written by Dave as a tribute to his old friend and colleague.

Originally recorded on the *Jazz Impressions of Japan* album, "Koto Song" is based on the scale of the koto (basically the black notes on the piano). By adding the white notes of "F" and "C", and placing the piece within the form of the "blues", the impression is uniquely Brubeck.

Dave Brubeck has always been known as a great interpreter of the American popular song. He first performed "It Could Happen to You" by Jimmy Van Heusen in the early '70's at a Lincoln Center tribute to the composer, and the piece has been a staple of the quartet's repertoire ever since.

By Russell Gloyd, manager of The Dave Brubeck Quartet.

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Visit the H&H Boutique

Be sure and stop by the Handel & Haydn Society Boutique in the Front Hall and First Balcony.

Staffed by volunteers, the boutique will have H&H 175th Jubilee T-shirts, Sweatshirts, coffee mugs, aprons and more. The proceeds will benefit H&H. For your shopping convenience, the boutique will be open before the concert as well as during the intermission.

Thank you for your support.

The Handel & Haydn Society was founded in Boston in 1815. Through its publications and performances the Society quickly established itself in the forefront of musical activities in America. By the second half of the nineteenth century it had become a musical force to be reckoned with. Its well-trained amateur chorus of over 400 singers was unsurpassed, the professional musicians in its orchestra some of the best in the country, and its soloists among the most famous in Europe and America.

The advent of permanent professional symphony orchestras in major American cities (New York, 1842; Boston, 1881; Chicago, 1891) soon overshadowed the activities of the venerable Society, and it eventually became best known for its unique history and its annual performances of Handel's *Messiah*, a work it had introduced to America for the first time in its entirety in 1818.

With the appointment of Thomas Dunn as Artistic Director in 1967, the Society gained new life: rigorous attention was paid to standards of performance, and emphasis was placed on authentic performance practices; the amateur chorus was replaced by a smaller professional ensemble, flexible in size but averaging 34 voices; the repertory was expanded, and innovative programs which included works for chamber orchestra, dance, mime and other art forms were introduced.

The Society's remarkable transformation gained added momentum with the appointment of Christopher Hogwood as Artistic Director in 1986. Under his inspired direction, H&H has extended its emphasis on authentic performance practices to include the formation of a period instrument orchestra, has greatly expanded its concert activities in and beyond the confines of Boston, has initiated one of the largest in-school music programs in Massachusetts and has received critical acclaim for its performances in New England, New York and Chicago, and for its recent recording of Handel's *Concerti Grossi*, Opus 3, the first of several CDs scheduled for release under a contract with London Records/Oiseau-Lyre.

ORCHESTRA

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VIOLIN I

Daniel Stepner, *concertmaster*
Clayton Hoener
Judith Eissenberg
Julie Leven
Jane Starkman

VIOLA

David Miller, *principal*
Emily Bruell
Laura Jeppesen

FLUTE

Christopher Krueger, *principal*
Douglas Worthen

VIOLIN II

Daniel Banner, *principal*
Katharyn Shaw
Dorothy Han
Kinloch Earle

CELLO

Myron Lutzke, *principal*
Alice Robbins
Theresa Borsodi

HORN

Pamela Paikin

BASS

Thomas Coleman

.....

THE ONE HUNDRED SEVENTY-FIFTH SEASON CONTINUES

*BEETHOVEN

"Emperor" Piano Concerto
Symphony No. 2

ROSSINI

Overture to *The Barber of Seville* (original version)

Thursday, February 8 at 8:00 p.m.
Sunday, February 11 at 3:00 p.m.
Christopher Hogwood, conducting;
the H&H period orchestra with Melvyn
Tan, fortepiano.

*BACH B Minor Mass

Friday, March 30 at 8:00 p.m.
Sunday, April 1 at 3:00 p.m.
Christopher Hogwood, conducting;
the H&H chorus and period orchestra
with Sharon Baker and Lorraine Hunt,
sopranos; Drew Minter, countertenor;
John Mark Ainsley, tenor; and William
Sharp, baritone.

* Three concert introductory sub-
scriptions are now on sale. Prices are
\$90, \$69, \$54 and \$36.

*HANDEL Acis and Galatea

(Mozart orchestration, K.566)

Sunday, April 29 at 3:00 p.m.
Friday, May 4 at 8:00 p.m.
Christopher Hogwood, conducting;
the H&H chorus and period orchestra
with Lynne Dawson, soprano; John Mark
Ainsley and Nico van der Meel, tenors;
and Michael George, bass.

Symphony Hall Series tickets are \$35, \$28,
\$21 and \$14 and go on sale to the general
public three weeks prior to the performance
date on Ticketron Phone Charge, (617) 720-
3434. Subscribers may purchase additional
tickets to upcoming concerts at any time.

For more information on subscriptions or
single tickets, please call, write or visit H&H
at 295 Huntington Avenue in Boston, 02115.
Box office hours are Monday-Friday, 10 a.m.
- 6 p.m. (617) 266-3605.

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The Handel & Haydn Society is supported in part by generous grants from the National Endowment for the Arts, the Massachusetts Council on the Arts and Humanities and the Boston Arts Lottery Council.

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Cover: The H&H Jubilee poster designed by Scott-Martin Kosofsky and Sue Ladr of Philidor Press. The poster is on sale at the H&H Boutique.

JEFFREY RINK *Assistant Conductor*

Jeffrey Rink holds degrees in Music Theory and Conducting from the University of Maryland and subsequently studied conducting with Charles Bruck at the Pierre Monteux and Hartt Schools of Music.

In 1981 he was named as Associate Conductor of the Maryland Handel Festival and Music Director of the Masterworks Chorus and Orchestra Guild in Washington, D.C. which he led until 1986. In February 1986 he was appointed by Christopher Hogwood as Assistant Conductor of the Handel & Haydn Society which prompted his move to Boston. His concerts with H&H have

received high praise from the *Boston Globe*, *New Yorker Magazine* and London's *Musical Times* and he has conducted the Society on several occasions in Symphony Hall.

Mr. Rink has recently appeared as a Guest Conductor with the Brockton Symphony Orchestra, the Pro Arte Chamber Orchestra, and the Orquestra Sinfonica de Monterrey in Mexico.

In addition to his work with H&H he currently serves as Music Director of the New England Philharmonic and the Longy Chamber and Young Performers Orchestras.

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